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John Suckling's were acted at the Blackfriars and at court, the productions being made at his own expense. One of them, entitled *Aglaura*, according to a contemporary letter,¹¹ "cost three or four hundred pounds setting out: eight or ten suits of new cloaths he gave the players; an unheard-of prodigality."

One bit more from *The Careless Shepherdess*, and we have done. Towards the end of its Præludium three players in succession try to speak the prologue within the prologue, but each one forgets his lines. The gallants, thinking they have put them "out," go off "to some private room." The Landlord thereupon decides that he will follow them,

Though 't be into a box.—
Though they did sit thus open on the Stage
To shew their Cloak and Sute, yet did I think
At last they would take sanctuary 'mongst
The Ladies lest some Creditor should spy them.

Thrift says the last word:

And I will hasten to the money Box
And take my shilling out again, for now
I have considered that it is too much;
I'll go to th' Bull or Fortune, and there see
A Play for two pence, with a Jig to boot.

ALWIN THALER.

The University of California.

DETACHED SIMILES IN MILTON'S EPICS

This is an attempt to set forth the results of an examination of so-called Homeric or detached similes in Milton's epics—of their nature, number, length, place and frequency of occurrence, and, to some extent, their sources. Naturally the first question which arises is, What is a 'detached' simile? It must be admitted that the term is incapable of exact definition. A simile is detached or not detached, as the reader chooses to regard it. Perhaps a few examples will serve to make clear the nature of the simile which the present writer has chosen to regard as not detached. In *Par. Lost*, VII, 364, Raphael says that to the sun

as to their fountain, other stars

¹¹ Cf. *Strafford's Letters*, II, 150.

Repairing, in their golden urns draw light,
And hence the morning planet gilds her horns.

Here the simile is distinctly too integral a part of the narrative by any breadth of definition to be called 'detached.' In v, 354, however, is a much harder case—a very good example of the difficulties in the way of defining the term 'detached' simile. Adam's state is declared to have been

More solemn than the tedious pomp that waits
On princes, when their rich retinue long
Of horses led and grooms besmeared with gold
Dazzles the crowd and sets them all agape.

After some debate the writer has rejected this simile also from his list on two grounds: first, that it is a shade too closely connected with the narrative in process; secondly, that, while giving a picture, it yet gives too generalized a picture to be typical of the Homeric detached simile—"princes," "their," "horses," "grooms" do not permit the reader to formulate a single definite picture and one quite unconnected with Adam. There is, of course, no satisfactory way of accounting for the operation of tastes: undoubtedly some or many would disagree with this decision, and probably some similes have been included in this paper of which thorough consistency would seem to demand the rejection. The simile at the opening of Book XII has been included, despite its almost complete barrenness of picture—

As one who, in his journey, bates at noon,
Though bent on speed

—chiefly because of its detachment from Michael.

Still more difficult of classification than those cited, which must remain purely matters of opinion, are the much more numerous examples of allusion, historical, classical, and the like, which may or may not seem sufficiently detached or developed pictures to be included in our canon. An example of fairly easy rejection is the description of the scene of the temptation in ix, 439:

Spot more delicious than those gardens feigned
Or of revived Adonis, or renowned
Alcinous, host of old Laertes' son,
Or that, not mystic, where the sapient king
Held dalliance with his fair Egyptian spouse.

More difficult of rejection are such half-pictures as in v, 380:

more lovely fair
Than wood-nymph, or the fairest goddess feigned
Of three that in Mount Ida naked strove.

The best examples of such difficulty are in the long list of allusions to classical places of beauty in iv, 268, 272, 275, 280. They were, however, all rejected as allusions rather than developed pictures. On the other hand, the well-developed picture of Xerxes' bridge in x, 306 was included:

So, if great things to small may be compared,
Xerxes, the liberty of Greece to yoke,
From Susa, his Memnonian palace high,
Came to the sea, and, over Hellespont
Bridging his way, Europe with Asia joined,
And scourged with many a stroke the indignant waves.

These examples must suffice to indicate the bases of rejection and inclusion adopted for the present paper.

The total number of the similes accepted in *Par. Lost* is 53; in *Par. Regained*, is 6. Their distribution and exact location may be noted from the table given at the close of this paper. It is probably inevitable that some similes, acceptable to the writer, have been overlooked. Undoubtedly a careful rereading of the epics would discover more examples. Hence, the list given is not intended to be taken as a completely definitive one.

The average length of the detached simile in *P. L.* and *P. R.* will be easily ascertained from the table to be approximately 5 verses. There is one simile of 10 verses in length; one of 1 verse has been admitted. The remainder are between 2 and 9 verses in length. Similes of 3, 4, 5, and 6 verses are most common and almost equally common. The largest number of similes of 7 or more verses occurs in Books I, II, III, and IX of *P. L.*; the largest number of similes of 3 or less verses occurs in Book II of *P. L.* and Book IV of *P. R.* Mere length of similes, then, can hardly be taken as an indication of the fertility of the poet's imagination in the parts of the poems in which they appear. A much better indication seems to be the frequency of occurrence, or perhaps frequency *and* length. Judged by this standard, the poet's genius has three or four great levels in the two poems: the first in the first two books of *P. L.* or, better, in the first four books, with an interruption in Book III on

account of the intractability of his matter, and a tendency to decline as Book iv proceeds; the second in Books ix and x; and the third in Book iv of *P. R.* But the differences in length of the books and the great differences in the beauty and the richness of the similes themselves make these figures deceptive. Book iv of *P. R.* has as many similes for its quota of verses as any other passage in the two epics. But they lack the splendor and romance of the similes of the better parts of *P. L.*

Other considerations of distribution, however, play an even more important part here, particularly the consideration of the poet's subject-matter. Milton follows quite steadfastly the Homeric convention that detached similes are poetic artifices proper only for the author speaking in his own person. Only three violations of this rule occur in both poems together. And two of these three are hardly to be called violations of the rule: the first occurs in Raphael's narrative of the war in Heaven at *P. L.*, vi, 195; the second, hardly complete enough for our standard of detached simile but too striking to be excluded from the list, is the verse

As children gathering pebbles on the shore

in Christ's long speech as to the value of the study of books, in *P. R.*, iv, 330. In both cases the matter is really the author's matter, only for reasons of plot put in the mouths of characters. And, too, the characters are peculiarly author's characters—Raphael nothing but a convenient puppet or chorus. One real exception does occur, however, in Adam's speech to Eve in *P. L.*, x, 1073. Adam is a real dramatic character and is feeling his dramatic limitations keenly enough even in this sermon to Eve. With these exceptions, then, the Homeric convention is carefully observed. Hence, it follows that in books largely devoted to dialogue there is little room for detached similes. And so they are least numerous in Books iii, v-viii, and xi-xii of *P. L.* Indeed none at all occur in Books viii and xi of *P. L.* and Books i-iii of *P. R.*

A broader view of the whole subject, too, may well be taken here. God, Christ, the good Angels, in short, Heaven and all Heaven's denizens, proved intractable material for Milton's genius. They had to be treated with convention and so could not be recreated in the poet's imagination. So treated they could not and did not suggest similes. To what could the Protestant Christian's Heaven be compared and thus become material for the Renaissance poet?

And so, as we might expect, we find detached similes least beautiful and least frequent in those books which we least admire, and most beautiful and most frequent in those books which we most admire. In these respects, then, the detached simile may be taken as a touchstone of the richness of Milton's poetic vein.

Probably the most interesting questions connected with the detached similes in Milton's epics concern themselves with the nature or material of the individual similes themselves and the closely related matter of their probable sources in Milton's reading, observation, or reflection. In partial answer to these questions, the writer has divided the similes into categories, more or less arbitrarily adopted. It will be readily seen that such categories cannot be made mutually exclusive and that some similes belong equally to two or more classes. The two main categories are those of similes having to do with matter which Milton probably drew from his reading, and of similes made up of material probably taken from his observation of the world about him. No attempt has been made to classify by themselves similes resulting chiefly from reflection. Material derived entirely from oral tradition, tales of travellers, and like sources may not inappropriately be classified with that drawn from reading. Both categories have been made as large as reasonably possible, so that the sum of the two considerably exceeds the total number of similes. For example, the simile of Xerxes' bridge quoted above is certainly drawn from the poet's reading. On the other hand, the long, carefully worked out simile beginning

As one who, long in populous city pent,

in *Paradise Lost*, ix, 445, seems as certainly to have been derived from the experience of Milton's life in the country at Horton. But what shall we say of such a simile as that further on at verse 670?

As when of old some orator renowned
In Athens or free Rome, where eloquence
Flourished, since mute, to some great cause addressed,
Stood in himself collected, while each part,
Motion, each act, won audience ere the tongue
Sometimes in highth began, as no delay
Of preface brooking through his zeal of right.

Such a simile would certainly not be written by one who had not read or heard something of classical life and classical authors. But

could it have been written by one who had not also rather carefully observed for himself the ways of orators in the world about him? Such similes seem justifiably assignable to both categories and have so been here assigned. Again, despite the large part which the poet's invention has played in many, indeed most, similes, it has seemed reasonably possible to assign all similes some basis in the poet's experience of books or of the world of sights and sounds. With these conditions of classification made clear, then, it is possible to state rather definitely the probable sources of Milton's detached similes.

The first class, drawn from reading and oral tradition, comprises approximately 25 similes; the second class, derived from observation, includes approximately 46, or nearly twice as many as the first. This result is the more surprising when one considers how learned a poet, among great poets, Milton is.

The two main classes have been subdivided. The resulting subdivisions will doubtless seem more arbitrary than the main divisions. They have been dictated by obvious considerations and by certain personal predilections. The sub-categories of the first main division, that based on reading and tradition, seemed obvious. They are: first, the Greek and Roman classics; second, the Hebrew and Christian Scriptures (including the uncanonical books); third, the fairy-lore of England, probably coming to Milton, in large part, through oral tradition; and fourth, the large fund of geographic and pseudo-geographic material, the common property of the Age of Exploration and Discovery, and probably coming to Milton partly through books of the period and partly through the tales of travellers which he heard more or less directly—material, indeed, which must have held intense interest for practically everyone in the England of Milton's time. As one might expect, the largest of these classes is that of the Greek and Roman classics; it includes 12 similes, or practically half of all in this main division. Surprisingly small, when one considers the theological aims of the two epics, seems the second class, that of the Hebrew and Christian Scriptures; it includes only 3 similes—one from the Old Testament canon, one from the Old Testament Apocrypha, and one from the New Testament. So much more intimate or more tractable poetic material, then, did Milton find his classical than his Scriptural learning in poems whose theme is Scriptural. The third

class, that of English folklore, has 4 examples. The fourth class, that of far-drawn geographic material, seems to have fallen in better with the kind of romance which *P. L.* represents; it has 6 similes.

The second main division, that of material derived from observation, has had to be subdivided on a more arbitrary basis and its subdivisions have a much greater tendency to overlap not only one another, but also the last subdivision of the first class. The categories adopted are: first, human material; and second, natural, as distinct from human, material. The size of the first category, that of distinctively human material, may seem at first sight surprisingly large to some readers of Milton; it contains 14 clear examples, and could have been expanded several times over by means of the inclusion of every simile in which man enters. It may be interesting to note that the mention of Galileo's telescope occurs in three similes. Much the largest of all the subdivisions is that made up of similes dealing with material primarily of the world of Nature—certainly a strong proof of the poet's interest in the observation of Nature; this class includes 32 similes, or considerably more than the main division of material drawn from books and tradition and not far from half of all the similes. The material in this class deals chiefly with sky (perhaps oftenest used), mountains, trees, animals, insects, and the sea. Undoubtedly the kinds of material oftenest used are those calculated to produce the large effects consonant with the nature of the epic narrative. Sky and mountains naturally proved exceedingly suitable material. There are 12 similes dealing with the sea—usually the sea belonging to the experience of mariners who used sailing vessels, rather than the sea of those who dwelt by the shore—another proof of the strong hold upon Milton's imagination taken by the national experience of maritime England in the days of Elizabeth, the Stuarts, and the Lord Protector.

In conclusion, it may not be very wide of the mark to assert the belief that Milton's treatment of detached similes, like his treatment of Satan and the rebel angels in the opening books of *P. L.*, proves him, a Renaissance poet by training and environment and a Classical poet by intention, to have been by temperament quite as much what we should today call a Romantic poet.

Table of Detached Similes in Milton's *Paradise Lost* and *Paradise Regained*.

<i>Paradise Lost</i>								
Book I	Book II	Book III	Book IV	Book V	Book VI	Book VII	Book VIII	Book IX
197-200	285-290	38-40	159-165	261-263	195-198	66-68	None.	445-454
200-208	488-495	431-439	168-171	264-266	310-315			513-515
230-237	533-538	543-551	183-187					634-642
287-291	542-546		188-191					670-676
292-294	636-642		556-560					917-919
302-304	659-661		814-818					1102-1110
304-311	662-666		980-985					1115-1118
594-599	708-711				Book X	Book XI	Book XII	
612-615	714-718				273-278	None.		
768-775	943-947				289-293			1-2
781-788	1017-1018				306-311			629-632
	1019-1020				431-436			
	1043-1044				1073-1078			
<i>Paradise Regained</i>								
Books I, II, and III			Book IV					
None.			10-14					
			15-17					
			18-20					
			330					
			563-568					
			572-575					

The edition of Milton used is the *Complete Poetical Works*, edited by William Vaughn Moody, in the Cambridge Poets (Boston, 1899).

PROCTOR FENN SHERWIN.

Chicago.

POPE'S LINES ON ATTICUS

The earliest date of Pope's Lines on Atticus¹ is fixed by the couplet written after his publication of the *Iliad*, June 6, 1715,

¹ See Preface to *The Epistle to Arbuthnot* and the appendix of the versions given in Courthope's *Pope*, Vol. III.